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BEAUX-ARTS INSTITUTE OF DESIGN

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The following discussions of the judgments are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

CLASS "B" I PROJET "A WALLED GARDEN"

Notwithstanding the fact that the solution of this problem would seem to be a bit beyond the ability of Class "B" students, the Jury was very favorably impressed with the average quality of the submissions, of which there were a large number. The conceptions for the solution of the problem were very varied—ranging from the rustically informal to the rigidly formal, with examples of the Romantic and of the Oriental. Of the latter there were some very interesting submissions, both as to design and rendering. Greater effort seemed to be applied to the introduction of details and the dramatic rendering of details than to a sound, simple solution of the problem.

Two First Mentions Placed were awarded. These have obvious defects but in the opinion of the Jury they recognized the requirements of the program to a greater extent than the others, and also had that subtle thing known as atmosphere or charm which is so essential to a successful house garden.

Two requirements of the program added to the difficulty of the problem by calling for the placing of a tea-house and a recognition in the design of the outlying view. The competitors who incorporated the tea-house feature as part of the house structure, of whom there were few, naturally simplified their problem very much. To place a separate structure of this kind within or adjoining the comparatively small space allotted to the garden presented a difficult problem in scale and in achieving harmonious relationship with the house.

It may be of interest to note that of the two solutions awarded First Mention Placed, that of J. B. Townsend, Jr., of the University of Pennsylvania, incorporated the tea-house feature as part of the house terrace, utilizing it as the primary observation point for both the garden and outlying view. The other solution, that of W. C. Scheetz, Jr., of the University of Pennsylvania, utilizes a separate structure for the tea-house placed on the long axis of the garden, which of necessity brings this structure in close proximity to the residence, and while his general treatment is simpler and more consistent with the house, the tea-house would seem to crowd the residence too closely and detracts from rather than enhances the general architectural ensemble.

A. F. BRINCKERHOFF, New York, N. Y.

CLASS "B" I ESQUISSE-ESQUISSE

"A SMALL FURNITURE FACTORY"

Considering the time allowed, and the lack of familiarity of the average man with furniture factories and their problems, the designs submitted were in general fairly well conceived.

It is a question, however, whether more cannot be expected from the students in the way of thinking out the problems of a factory or whether it is necessary for the author of the specifications to give more fully the peculiarities of the problem involved. For example, in the upholstery room, down and hair are used, which must be carefully guarded from getting into the finishing room, which in turn must be isolated from the shavings, etc., of other departments. A display room for models and sample pieces should not constitute the main entrance to the factory, but should be separated therefrom, so that the customers would be undisturbed. A high, semi-circular room may constitute a desirable showroom for an aeroplane, but for the display of furniture such a space brilliantly lighted on three sides would be perfectly impossible.

It is natural that, with so many designers unemployed, a sympathetic feeling should be shown in providing room for a large number, but practically, the requirements of a small furniture factory would not be more than one or at the most two designers.

J. P. Cone, of Yale University, would seem to have had some experience with furniture factories, for his plan has a practical routing of the work, a well located display room and the draughting room and quiet library upstairs. The size of the rooms allotted for metal work and upholstery would probably be adequate, provided these were not specialties of the factory.

I. Sandmeier, University of Notre Dame, features an important showroom on the main thoroughfare, with a separate office entrance on the side. The size of the draughting room is far too great, and it might easily be transposed with the offices. The separation of the boiler room, etc., would seem economically wasteful in a small factory, and the arrangement of the different departments almost too simple.

The sketch by A. Richards, Jr., Atelier of Los Angeles, shows an extremely attractive small factory. The showroom is well placed, but greatly overlighted for furniture display. Again the designer is given more room than the office, and the shipping room unfortunately crammed. But on the whole the plan seems quite feasible.

The plan of H. Nortman, University of Notre Dame, is well arranged, but the offices are rather far from the workrooms. It is very questionable whether a vault for the storage of explosive finishing materials should be placed in the center of the factory, and the kiln seems to block the delivery entrance. Inasmuch as the students seem to be unfamiliar with the sizes of such kilns, it would be well if the dimensions were given to them in advance.

The plan of E. J. Mandel, New York University, is pleasing and compact. The space allowed for the designers exceeds that given for the display of furniture. The kiln seems to be directly on the road from the stock room to the roughing out department, but otherwise the work progresses by a simple method. The lavatory, there being only one, is unfortunately approached directly from the main foyer.

H. Laylon, New York University, although the site is of unlimited extent, has shown a compact, three-story factory. Unfortunately, the ground floor is given up very largely to rest rooms and accommodations for designers, forcing him to place all the heavy work on the second floor, instead of carrying this out on the lower level, before bringing the parts to the second floor for assembly, which would seem to be far simpler.

WILLIAM SLOANE COFFIN, New York, N. Y.

MURAL DECORATION PROGRAM I

"DECORATION OF THE WALLS OF A COLLECTOR'S ROOM"

This problem was not one which encouraged a modernistic treatment. The character which most appealed to the Jury was that of a dignified though specially considered room in a handsomely appointed private residence.

It was considered desirable to make the decoration of the room suggest the nature of the collection for which it was used, but not to the point of using the collection as mural decoration.

A well conceived and well presented colour scheme was, of course, a most important factor in making the awards and it is regrettable that the monochrome illustrations possible in this Bulletin convey so little of the real beauty of some of the drawings reproduced. It, therefore, is doubly important that the competitors should see the exhibition of the drawings themselves at the Institute.

L. V. Haber, of Yale University, and S. Eldredge, of the Beaux-Arts Atelier, are to be congratulated on both the conception and the presentation of their schemes. Mr. Haber's rather ambitious parti was entirely appropriate and his drawing showed proficiency. Mr. Eldredge's choice of a simple use of astronomical constellations as a setting for jewels was highly commended.

J. H. Zorthian's, of Yale University, room for manuscripts was admirably drawn but would have been even more effective had the background been made more subservient to the groups of figures.

E. Genovese's, of Leonardo da Vinci School, Mayan scheme was rich in colour but would have been much improved by using a material of a contrasting colour for the wainscot, doors, mantel, etc.

ERNEST F. TYLER, New York, N. Y.

CLASS "A" I PROJET

"A SMALL COUNTY COURT HOUSE"

The program indicated that the projet was intended to meet the needs of "a small agricultural county" or community. While the competitors were given the widest latitude in the exercise of their imaginative and creative abilities, these competitions are intended, after all, to train and equip the future architect to meet intelligently the problems which he will be called upon to solve. The Jury felt that the participants, with few exceptions, failed to adequately recognize controlling elements, such as appropriateness and simplicity of plan, design and economy.

Many designs submitted were far too pretentious with circulation space absurdly out of proportion for practical requirements, in others, too much reliance was placed on mechanical appliances and skylights for light and ventilation instead of through the use of windows. Elevators were indicated on some plans in number sufficient for the needs of a large skyscraper, when as a matter of fact a practical solution of the problem would call for a modest two-story structure with no elevators and certainly not more than one.

In some solutions the gymnasium, which was to supplement seating capacity of the auditorium when needed, was placed back of the stage, requiring a shift of the stage, a complicated procedure at best, aside from the unhappy effect on the auditorium when thus enlarged. This criticism applies also, in a measure, to plans submitted where the gymnasium was placed at the end of the auditorium. The requirement could best be met by placing the gymnasium on the balcony or mezzanine level, as was done by some competitors, thus permitting its ready conversion into a component part of the auditorium with least detracting of appearance and practical use of the auditorium.

The solution of W. R. James, Princeton University, awarded a First Medal, is direct, with the major elements and circulation well arranged. The exterior treatment is dignified and appropriate and generally meeting the conditions of the problem.

The solution of O. B. Miller, New York University, awarded a First Medal, is creditable. Handling of vehicular traffic is well provided for, although requiring the use of stairs to reach the principal floor level. The exterior treatment, while monumental, fails to quite indicate the principal purpose of the building.

The solution of T. T. Russell, University of Pennsylvania, awarded a First Medal, has the principal rooms conveniently and well disposed with simple and direct circulation. The plan differs essentially in that it is dissymmetrical, which in turn affects unfavorably the exterior treatment of the building which is placed on a site "bounded by three important streets" favoring a symmetrical plan and exterior treatment.

The plans awarded Second Medal are generally meritorious. The solutions of M. O. Urbahn, University of Illinois, and H. B. Conaway, Yale University, placed the gymnasium at the balcony level of the auditorium which permits space to be more readily and advantageously thrown into the auditorium for extra seating when needed.

The solutions of R. L. DuBrul, New York University, and J. R. Holbrook, Boston Architectural Club, both indicate interesting plans and exterior treatment suitable to the problem under consideration.

STEWART WAGNER, New York, N. Y.

DISCUSSIONS ON COMING PROBLEMS

CLASS "A" III PROJET—"THE INTERIOR OF A CHURCH"

It has already been announced in these columns that the Illuminating Engineering Society Prize Competition will be based on the projet involving a church of certain characteristics which will be detailed in the program. It seems desirable, therefore, to set forth in advance some general comments on church lighting practice. These are not given as rigid rules or with any idea that they can be applied directly to the problem. They are based largely on experience and observation, and it is believed the ideas given are logical and represent good common sense. The problem of lighting any decorative interior cannot be solved by the application of any definite formula for it involves a great deal of feeling for the "fitness of things" and a consideration of the picture as a whole. In other words, there are no rule-of-thumb methods of designing the lighting for a church.

There is probably no field of architecture where tradition holds as strong a place as in church design, and in line with this one must realize that in the past churches were developed primarily for the daylight effect. In the early days of church history there were no artificial lights of any consequence available. True, there were flickering candles and tiny oil lamps, but at best these furnished no illumination in the modern sense of the word.

We are now living in the twentieth century and times have greatly changed since the middle ages when the Gothic masterpieces were developed. Now everyone is accustomed to appreciably higher levels of artificial illumination than in ancient days, and the present generation is used to far better lighting than their parents ever had. The modern church is not satisfactory if a reasonable amount of illumination is not provided for the congregation to see and read with comfort.

The providing of satisfactory illumination conditions does not mean that the charm of the architecture must be lost, for with skill in the application of light it can actually be enhanced. One constantly hears of the beauties of the lofty churches with the roof beams disappearing into nothingness and the person unfamiliar with lighting practice is likely to assume that such an effect cannot be obtained if proper modern illumination is provided.

It is, indeed, perfectly feasible to get any desired effect with modern light sources, for we can control the distribution of light as never before and there is literally no limit to what can be done through the application of accurately controlled flux.

It is perfectly true that all sorts of terrible jobs have been done with electric lighting in the church and it is literally no wonder that many a conservative feels the case to be hopeless. In spite of all this, the art will progress and we will see better and better jobs in the future, although these will probably be accompanied by a fair proportion of inartistic, unsuited designs. Right now in 1933 churches are being completed with lighting which is a disgrace to the profession due to a lack of appreciation of the fundamentals. Some architects are inclined to feel that if they secure a beautiful "fixture" with fine metal work and perfection in ornamentation, the desired end has been gained. They are inclined to look solely at the daytime appearance of the building forgetting that the lighting system is installed primarily to obtain illumination.

It is not the intent of the writer to tell here how a church lighting problem might be solved, for each design requires a different method of approach and he must content himself with merely jotting down some notes on the subject in a somewhat random manner.

No good can be accomplished by copying an old style fixture in all details and then substituting modern Mazda lamps for candles as is often done. The light sources are decidedly out of scale. We find round bulb lamps two or three inches in diameter where there was formerly a tiny candle flame; we find each unit giving out from 15 to 40 or 50 candlepower instead of the one unit of the original source. Such luminaries have no place in the scheme of things.

In cases where candlestick or imitation oil fixtures are required by the decorative scheme, they should be primarily that, namely, pieces of decoration rather than the principal sources of light. The tiniest lamps available should be used and even these burned at a very dim point in certain conditions. The real lighting sources should be carefully hidden from view.

To get the best lighting effect and take advantage of the developments of the art requires real thought, ingenuity, and careful preliminary planning. It is much more difficult to create the desired atmosphere with controlled light from concealed sources than it is to do the obvious and hang up a series of ornamental fixtures, but the satisfaction of creating a desired atmosphere amply repays one for using his imagination.

Particular care must be taken in the placement of all light sources to keep bright areas out of the field of direct view.

Interior finishes should be of a mat rather than a glossy nature to prevent glaring reflections. Where polished surfaces are essential the lighting units must be so located relative to these that the reflections which occur strike unoccupied areas.

As a general proposition the higher a light is placed the less likely it is to create glare.

Bright glaring lights in the church produce eyestrain which leads to drowsiness and attendant discomfort.

Bracket units at the front of the church and decorative lighting around the pulpit and organ are especially objectionable, for any one giving attention to the speaker or looking at the singers will have these bright spots directly in the line of view.

Even wall units in the side aisles are bad because they cannot be avoided by the eye.

For most conditions studded lights around the capitals, along the beams, and on the corbels have no significance and little value.

A variation of the amount of illumination provided in different areas is desirable.

In the ritualistic church it seems logical that the sanctuary should be the most brightly lighted portion of the entire area. In the evangelical church, the minister, pastor, or speaker should be so illuminated as to grip and hold the attention of the audience.

The choice between direct and indirect lighting will be governed by the color of surroundings and architectural style. Indirect lighting is decidedly impractical where dark colors with low reflecting power are used.

Indirect lighting need not be obtained from the ceiling. Interesting examples of indirect lighting from side walls have been noted.

Lighting fixtures in the ordinary sense of the word are not necessary because with careful planning the lighting equipment can be built into the very structure itself.

Where light sources are visible they should be fitted with diffusing media of such a size and character as to reduce the brightness to an acceptable value.

Controlled direct or indirect lighting can be built into cornices, hammer beams, ceiling trusses, balcony rails, and other elements of this general nature, depending on the effect desired.

Mirrored or prismatic glass can be used to direct the light where needed and louvers, spill rings, refracting plates, and the like employed to keep the flux from reaching surfaces and areas which should remain in shadow.

The mechanism of the controlled lighting can always be hidden from view by decorative materials, such as ornamental glass, parchment, mica, metal, and the like.

It is perfectly feasible to light an interior from outside the building if windows are properly constructed, and surrounding conditions permit.

In structures with sky windows, artificial light can be used above these to produce effects similar to daylighting.

In brief, the means of applying light are legion. These suggestions make no attempt to enumerate all the ramifications. The designer must first form a mental picture of the effect he wishes to create; he must then arrange his structural elements in such a manner as to provide locations for the light sources to give these effects, and as a final step, he must choose reflecting, refracting, redirecting or diffusing equipment in sufficient quantity to give the desired illumination in different areas. Throughout all this process there must be kept in mind the axiomatic statement that bright lights in the field of view are inherently objectionable and as out of place in a church as a coarse word loudly spoken.

A. L. POWELL

Vice-President, Illuminating Engineering
Society and Chairman, Prize Committee.

OFFICIAL NOTIFICATION OF AWARDS

DEPARTMENT OF SCULPTURE

Judgment of November 6, 1933

PROGRAM II

"MARBLE VASE FOR A GARDEN"

In a formal garden of a large estate, it is proposed to erect a marble vase in the center of a pool. The pool is octagonal in plan, 16 feet in width, and is placed in the center at the intersection of the axes of the garden. The dimensions of the garden are 200 feet by 100 feet, plan of which accompanies program.

The problem is to design a decorative vase, pleasing in mass and silhouette and made to conform in scale with the pool and surroundings, in order to insure a harmonious ensemble. The style and character of the vase is optional with the competitor.

JURY OF AWARD: Salvatore F. Bilotti, Gaetano Cere, Robert G. Eberhard, Ferdinand Eiseman, Paul Fjelde, John Flanagan, Michael Rapuano, Albert Stewart, Ralph T. Walker, Sidney B. Waugh.

NUMBER OF SKETCHES SUBMITTED: 42.

AWARDS

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION PLACED: O. Mastrovito.

FIRST MENTION: M. Hebal.

MENTION: A. Wein, F. DeLorenzo.

NO AWARD: 18.

COOPER UNION:

MENTION: J. Lonzar (on 2).

NO AWARD: 2.

YALE UNIVERSITY:

FIRST MENTION PLACED: T. A. Beck.

FIRST MENTION: R. G. Barger.

MENTION: D. D. Grainger (on 2), S. F. Milici, E. Mulliken.

NO AWARD: 10.

DEPARTMENT OF ARCHITECTURE

Judgment of November 8, 1933

CLASS "B" I PROJET

"A WALLED GARDEN"

The garden adjoins the southern façade of a gentleman's country house, from which it is approached by terrace or steps, the first floor of the house being four feet above the garden.

The space to be enclosed is 50 feet by 75 feet and the wall along one side should be low at some point or else have openings in it to take advantage of the view of a gently undulating countryside.

The scheme shall make provision for a covered terrace or garden house where tea can be served and protection may be had from the hot sun or a passing shower. The planting can be in beds, pits or jars, and the owner wishes to have the sound and sparkle of water a part of the scheme.

The utmost latitude in the use of materials, motifs, and forms is permitted, the essence of the problem being to produce an outdoor living space of charm in harmony with the house, whose adjacent façade becomes an integral part of the garden enclosure.

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 Gardens for Small English Houses—Laurence Weaver.
 Gardens and Design—Shepherd and Jellicoe.
 Gardens of the Italian Renaissance—Shepherd and
 Jellicoe.
 English Gardens—H. Avray Tipping.
 Gardens Old and New—H. Avray Tipping.
 Italian Villas and Their Gardens—Edith Wharton.
 Gardens Forrester.
 JURY OF AWARD: W. Pope Barney, Newton P.
 Bevin, George Brewster, A. F. Brinckerhoff, Gilmore
 D. Clarke, Howard Chapman, Armistead Fitzhugh,
 Donald A. Fletcher, James Gambaro, Alfred Gieffert,
 Albert S. Gottlieb, John Theodore Haneman, Edward
 S. Hewitt, Alfred Hopkins, William Welles Knowles,
 Livingston Longfellow, Francis A. Nelson, Joseph H.
 McGuire, R. K. Posey, T. Merrill Prentice, Carl L.
 Otto, Robert Perry Rodgers, Edward L. Shire, Wil-
 liam Van Alen, Leonard B. Wamnes. Representa-
 tives: Jean Labatut, Princeton University; J. Shteir,
 New York University.

NUMBER OF DRAWINGS SUBMITTED: 220.

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: M. C. Forsyth, B. N. Gibson, L. O.
 Johnson.

HALF MENTION: S. S. Granger, W. F. Krol, G. L.
 Kvpil, A. J. Morelli, A. J. Rosen.

NO AWARD: 7.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: E. J. Brunettini, J. I. Calvert, W. P.
 Hart, W. B. Kluz, W. Landsberg, G. A. Milono,
 G. E. Porter, N. W. Sparks.

HALF MENTION: J. F. Bray, W. S. Carlson, F. S.
 Crocker, J. L. Divvens, H. W. Johe, M. Leavitt,
 S. J. Linton, N. L. Maczkov, B. J. Marlier, E.
 G. Rigg, K. B. Schock.

NO AWARD: 10.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: T. A. Pope.

HALF MENTION: J. M. Baer, P. L. Gaudreau, R.
 Gardell, B. T. Rome.

NO AWARD: 1.

CHICAGO TECHNICAL COLLEGE:

HALF MENTION: W. L. Paul, B. W. Petersen, H.
 J. Hendrickson.

NO AWARD: 3.

CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:

MENTION: J. H. Church, P. P. Dubaniewicz, R. A.
 Spahn.

HALF MENTION: A. J. Arany, R. A. Freiburger, J.
 T. Guy, I. S. Korach, W. L. Kubach.

NO AWARD: 7.

COLUMBIA UNIVERSITY:

NO AWARD: 3.

HORS CONCOURS: O. Johnson.

DREXEL INSTITUTE EVENING SCHOOL, PHILA.:

HALF MENTION: V. E. McGoldrick.

NO AWARD: 1.

ATELIER ESCHWEILER-MILWAUKEE:

HALF MENTION: G. C. Lefebvre.

NO AWARD: 2.

GEORGE WASHINGTON UNIVERSITY:

MENTION: J. E. Eckloff.

NO AWARD: 2.

GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: J. J. Croft, Jr.

NO AWARD: 2.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

NO AWARD: 2.

ATELIER LOS ANGELES:

HALF MENTION: A. A. Richards.

NO AWARD: 1.

MANHATTAN COLLEGE:

NO AWARD: 1.

ATELIER NELSON:

HALF MENTION: J. J. Durkin.

NO AWARD: 2.

ATELIER NEWARK:

NO AWARD: 1.

NEW YORK UNIVERSITY:

MENTION: E. C. Miller, H. W. Neuman, A. E.
 Olson, F. W. Schumann.

HALF MENTION: R. M. Fong, M. J. Sergio.

NO AWARD: 7.

HORS CONCOURS: W. Fazulak, J. A. Hlavaty, H. L.
 Laylor.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

NO AWARD: 5.

HORS CONCOURS: J. H. Shaw.

PRINCETON UNIVERSITY:

OPTION II

NO AWARD: 3.

PROVIDENCE ARCHITECTURAL CLUB:

NO AWARD: 1.

ATELIER RECTAGON OF BUFFALO:

MENTION: A. G. Baschnagel.

HALF MENTION: L. Cox.

NO AWARD: 1.

HORS CONCOURS: R. A. Polland.

ATELIER THIRTEEN:

NO AWARD: 1.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:

MENTION: W. H. Robinhold.

NO AWARD: 4.

HORS CONCOURS: P. T. d'Entremont.

UNIVERSITY OF ILLINOIS:

MENTION: W. H. Buchholz, A. B. Henning, R. A.
 Jones, J. H. Noecker, J. W. Zimmer.

HALF MENTION: C. E. Bretscher, A. A. Carrara, N.
 Cohn, R. E. Drover, J. M. Hunter, R. J. Hodal,
 B. B. Kohn, C. L. Senefeld, S. M. Stoshitch, C.
 Wapner.

NO AWARD: 10.

HORS CONCOURS: W. J. Bachman, T. E. Eden, F.
 A. Szilvasy, A. M. Goedde.

UNIVERSITY OF NOTRE DAME:

MENTION: W. L. Newberry.

HALF MENTION: J. J. Brust, F. R. Kellogg, R. E.
 Kelly, J. R. Newbold, C. F. Sausville.

NO AWARD: 16.

UNIVERSITY OF PENNSYLVANIA:

OPTION II

FIRST MENTION PLACED: W. C. Scheetz, J. B.
 Townsend.

NO AWARD: 10.

UNIVERSITY OF VIRGINIA:

MENTION: G. L. Baughan, A. M. T. Hardesty.

HALF MENTION: P. S. Dulaney, G. C. Hunter, Jr.,
 F. E. Johnson, E. Magruder, W. R. Stephenson.

NO AWARD: 1.

ATELIER VOITA-BURNES:

NO AWARD: 1.

YALE UNIVERSITY:
OPTION II

NO AWARD: 5.

HORS CONCOURS: R. F. Hills, G. Hoyt.

UNAFFILIATED:

DANVILLE, ILLINOIS:

NO AWARD: 1.

KANSAS CITY, MISSOURI:

NO AWARD: 1.

LOS ANGELES, CALIFORNIA:

MENTION: H. M. Brown.

NEW YORK CITY AND VICINITY:

HALF MENTION: W. W. W. Jones.

NO AWARD: 1.

HORS CONCOURS: C. H. Burchard.

PHILADELPHIA, PENNSYLVANIA:

MENTION: J. P. Gensemer.

ROCKFORD, ILLINOIS:

NO AWARD: 1.

SIOUX CITY, IOWA:

NO AWARD: 1.

DEPARTMENT OF ARCHITECTURE

Judgment of November 8, 1933

CLASS "B" I ESQUISSE-ESQUISSE

"A SMALL FURNITURE FACTORY"

The demand for soundly constructed modern furniture has given rise to the need of thoroughly equipped small factories where such specially designed furniture can be manufactured without undue cost. This brings back to the cabinetmaker some of the traditions of craftsmanship which are his heritage. Special designs will be created, models built and displayed, and final orders executed under the supervision of master craftsmen sympathetic to the modern movement in design.

Requirements:

- A. Two administrative offices.
- B. Small library in connection with a drafting room.
- C. Display room for models and sample pieces.
- D. Sheds and stock rooms for the storage of materials adjacent to.
- E. Kiln for preparing stock for use (20' long x 12' wide).
- F. Roughing out room where saws and planers will be installed and rough "glueing-up" done.
- G. A "shaping-up" room where mortise and tenon work, scroll work, turning and sanding take place.
- H. An assembly room where the finished work will be glued and where large presses will be available for the veneering of panels.
- I. Finishing room where cleaning, staining, decorating, varnishing and waxing take place.
Fireproof vault for explosive finishing materials adjacent.
- J. Upholstery room.
- K. A metal workroom where metal inlays, simple forge work, and plating will be done.
- L. Wash rooms and a recreation room for the workers.
- M. Boiler room with storage for shavings adjacent.
- N. A shipping department for crating, ultimate delivery being accomplished by automobile truck.
- O. Parking for workers' automobiles.

Site: The site is of unlimited extent along the main automobile highway.

JURY OF AWARD: Richard F. Bach, William Sloane Coffin, Howard Chapman, Donald A. Fletcher, A. S. Gottlieb, Edward S. Hewitt, Wilson Hungate, A. Musgrave Hyde, William Welles Knowles, Francis A. Nelson, William Van Alen.

NUMBER OF DRAWINGS SUBMITTED: 228.

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:

HALF MENTION: M. Grossman, W. A. Pechota.

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: E. J. Mackey.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: J. R. Didden, P. L. Gaudreau, B. T. Rome.

ATELIER LOS ANGELES:

MENTION: A. Richards, Jr.

NEW YORK UNIVERSITY:

MENTION: E. J. Mandel, H. Laylon.

HALF MENTION: J. Hlavaty, H. W. Neumann.

PRINCETON UNIVERSITY:

HALF MENTION: J. R. Moreland, Jr.

UNIVERSITY OF NOTRE DAME:

MENTION: H. R. Nortman, I. E. Sandmeier.

HALF MENTION: H. J. Humbrecht, F. R. Kellogg,

R. E. Kelly, F. L. Lavengood, W. L. Newberry,

C. F. Sausville, W. F. Bernbrock, R. M. Christensen,

M. F. Gaul, H. L. Kohlman, A. J. Wacker-

man, A. W. Kellogg.

UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: J. P. Gensemer, J. J. Kennedy, T. Yano.

YALE UNIVERSITY:

MENTION: J. P. Cone.

HALF MENTION: J. F. Gane, F. D. Nichols, W. K. Sturges.

DEPARTMENT OF MURAL DECORATION

Judgment of November 13, 1933

PROGRAM I

"DECORATION OF THE WALLS OF A COLLECTOR'S ROOM"

This room is for a collection of small objects of art such as snuff boxes, Chinese jades, Dresden figurines, etc., and each student is to select as the subject of his project an object to be collected and entitle it "The Room for a Collector of ———."

This gives a wider range and variety of subjects. Two walls of this room, above the wainscot, as shown on the accompanying drawing, are to be decorated. On one elevation a door is shown which serves as entrance to the room and on the other elevation is shown a fireplace with enclosed cabinets on each side of the fireplace. The floor of the room is marble, laid in squares. The display cases are to be of metal and engraved glass. The color of the room is left to the designer.

JURY OF AWARD: D. Putnam Brinley, Arthur Covey, Hildreth Meiere, Ernest Peixotto, Winold Reiss, Edwin C. Taylor, Ernst F. Tyler.

NUMBER OF DRAWINGS SUBMITTED: 66.

AWARDS

BEAUX-ARTS ATELIER:

FIRST MEDAL: S. Eldredge.

FIRST MENTION: C. B. Gilbert, M. Kroll.

NO AWARD: 1.

CORNELL UNIVERSITY:

FIRST MEDAL: C. T. Carey.
MENTION: B. Leesnitzer, A. R. Brauner.

LEONARDO DA VINCI ART SCHOOL:

FIRST MENTION: E. Genovese.
MENTION: G. D. Passione.
NO AWARD: 1.

HORS CONCOURS: A. Scarfi.

NATIONAL ACADEMY OF DESIGN:

SECOND MEDAL: E. Castro.
FIRST MENTION: M. G. Strack.
MENTION: E. Jectkey, H. Hawthorne, L. Leichtag,
E. Rawlinson.
NO AWARD: 2.

PENNSYLVANIA ACADEMY OF FINE ARTS:

NO AWARD: 3.

YALE UNIVERSITY:

FIRST MEDAL: L. V. Haber.
SECOND MEDAL: A. V. Fabry, Jr., J. H. Zorthian.
FIRST MENTION: M. R. Bellin, L. DaVia, E. L. Hughes, J. W. Lasoff, H. J. Rabinovitz, B. Segaloff, E. Nicholson, H. L. Valentine.
MENTION: B. F. Beggs, J. T. Bill, R. B. Burnett, C. M. Daugherty, F. Elser, L. B. Embry, F. Farnham, C. Ferriter, K. P. Hall, R. J. McCormick, G. H. Murrill, A. H. Pierce, S. Simard, P. A. Stearns, F. D. Summers, A. V. Tymon.

NO AWARD: 15.

UNAFFILIATED:

NEW YORK, N. Y.

NO AWARD: 1.

ST. LOUIS, MISSOURI:

MENTION: D. M. Hunt.

DEPARTMENT OF ARCHITECTURE

Judgment of November 14, 1933

CLASS "A" I PROJET

"A SMALL COUNTY COURT HOUSE"

A small agricultural County has acquired a full city block upon which the County Commissioners propose to construct a new County Court House. The site, 250 feet by 300 feet is approximately level, bounded by three important streets, two of which border the 250-foot side. It is located at the edge of the business district in a semi-residential section of the city.

Each County after the World War was required to levy a tax for the erection of a "Memorial" in memory of World War heroes. The American Legion of each County has the supervision of these "Memorials."

Due to the fact that the community in which this Court House is to be erected is in need of a civic gathering place, it is proposed to include a combination Auditorium-Gymnasium in the Court House incorporated as the "Memorial." The character of treatment in the Auditorium-Gymnasium should suggest the great service of the American Soldier.

The building shall be so arranged that the Memorial section of the building may be completely isolated in its relation to the units of the Court House proper.

Requirements:

Ground Floor:

A. Main entrance with lobby and reception room

adjacent to which must be located the office of the American Legion Commander.

B. Auditorium with stage.
C. Gymnasium (40' x 76')

The Auditorium and Gymnasium should be so located that both rooms may be combined into one to accommodate a seating capacity of 1,200. Storage space for chairs to be used on gymnasium floor in conjunction with auditorium must be provided.

D. Showers and lockers and dressing rooms.
E. Memorial and Club room (800 sq. ft.)
F. Lounging and Smoking room (280 sq. ft.)
G. Dining Room (capacity of 100 persons), Kitchen and Service.
H. Men's and women's coat rooms and toilets.

Upper Floors:

County Engineer (700 sq. ft.)
Two draftsmen, public space, private office, filing room.
Superintendent of Schools (700 sq. ft.)
Public space, record room, private office.
Sheriff (420 sq. ft.)
Public space, record room, private office.
Abstractor's Office (300 sq. ft.)
Vault (400 sq. ft.)
Court Room (40' x 60')
County Commissioners (400 sq. ft.)
Public space and conference room.
County Auditor (800 sq. ft.)
Public space and office; Vaults (1,400 sq. ft.)
County Treasurer (500 sq. ft.)
Public space and office; Vaults (1,000 sq. ft.)
State Attorney (500 sq. ft.)
Public space and private office.
Register of Deeds (500 sq. ft.)
Public space and office; Vaults (1,400 sq. ft.)
County Judge (600 sq. ft.)
Office and private conference; Vaults (200 sq. ft.)
Clerk of Court (200 sq. ft.)
Public space and office; Vault (800 sq. ft.)
Two Jury rooms with toilets
District Judges' Library and Study (480 sq. ft.)
Private office, public space and toilet.

Where the notations "Private office, public space, etc.," are given, these areas are included in the area notation after the heading.

JURY OF AWARD: George T. Brewster, Arthur A. Fisher, Edward S. Hewitt, Raymond M. Hood, John Mead Howells, Livingston Longfellow, Samuel R. Moore, Frank Edson Perkins, Robert I. Powell, Robert Perry Rodgers, Peter Schladermundt, Leonard Schultze, Seth Talcott, Harold Tatton, Steward Wagner, Leonard B. Wamnes. Representatives—Suren Pilafian, New York University; Dean George Simpson Koyl, University of Pennsylvania.

NUMBER OF DRAWINGS SUBMITTED: 221.

AWARDS

ALABAMA POLYTECHNIC INSTITUTE:

HALF MENTION: C. F. Davis, Jr.

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: C. T. Seaberg.

HALF MENTION: M. D. Kalischer, J. Sandstedt, A. J. DeFillippis.

NO AWARD: 5.

ATELIER BIEG:

MENTION: M. H. Braun.

HALF MENTION: J. A. Navratil, R. A. Peterson.

NO AWARD: 3.

BOSTON ARCHITECTURAL CLUB:

SECOND MEDAL: J. R. Holbrook.

NO AWARD: 1.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: W. R. Allen, T. J. Bardzil, L. J. Crook,

W. J. Kreps, J. H. McNaughton, E. K. Schade.

HALF MENTION: M. H. Caine, A. Cassens, W. C.

Dowler, R. M. Hawn, M. S. Holdstein, R. L.

Holtmeier, T. L. Orgill, A. A. Rousseau, W. I.

Schlenke, C. F. Slater, D. C. Taylor, G. D. Wil-

liams.

NO AWARD: 2.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: V. F. Duckett.

HALF MENTION: F. G. Frank, P. A. Rigali, J. L. R.

Grand, W. C. Suite.

NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE: W.R.U.:

HALF MENTION: H. L. Kinnear.

NO AWARD: 3.

HORS CONCOURS: S. L. Neale.

COLUMBIA UNIVERSITY:

MENTION: P. Birnbaum, E. R. Crino, H. Epstein,

S. Schuman.

HALF MENTION: J. J. Accardo, F. F. Battisti, G.

T. Byrne, F. E. Johnson.

ATELIER DENVER:

MENTION: R. M. Morris.

HALF MENTION: V. F. Hornbein.

GEORGE WASHINGTON UNIVERSITY:

NO AWARD: 2.

GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: W. L. Addikson.

NO AWARD: 5.

ATELIER HIRONS:

HALF MENTION: F. Geibelt.

NO AWARD: 1.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: G. Palm, Jr.

NO AWARD: 2.

ATELIER LICHT:

NO AWARD: 1.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

OPTION II

NO AWARD: 11.

HORS CONCOURS: F. C. Gans, I. Nigrosh.

ATELIER NELSON:

MENTION: J. McPherson, H. L. Rodde, W. Solo-

mon.

HALF MENTION: H. P. Nelson, F. Polito.

NO AWARD: 1.

HORS CONCOURS: E. A. Young.

NEW YORK UNIVERSITY:

FIRST MEDAL: O. B. Miller.

SECOND MEDAL: R. L. DuBrul, A. Lyras.

MENTION: H. Greenberg, J. Fabricius, W. C. Johan-

son, R. R. Kilburn, F. Kotzian, C. L. Macchi, F.

Montana, A. Nathanson, S. Pilafian, N. J. Ruzza,

A. A. Schiller, J. Whitford.

HALF MENTION: N. J. Colosi, S. Katz, F. Liebmann,

K. D. Perlman, V. Ronfeldt, J. Stenken.

NO AWARD: 6.

HORS CONCOURS: E. Levinson.

OHIO STATE UNIVERSITY:

NO AWARD: 1.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

HALF MENTION: W. G. Parr, M. Swatek.

NO AWARD: 2.

PRINCETON UNIVERSITY:

OPTION II

FIRST MEDAL: W. R. James, Jr.

SECOND MEDAL: B. P. Harden.

NO AWARD: 3.

PROVIDENCE ARCHITECTURAL CLUB:

NO AWARD: 2.

ATELIER RECTAGON OF BUFFALO:

HALF MENTION: D. Fried, C. I. Thiele.

NO AWARD: 1.

SAN FRANCISCO ARCHITECTURAL CLUB:

NO AWARD: 1.

HORS CONCOURS: W. Koblik.

"T" SQUARE CLUB ATELIER OF PHILA.:

HALF MENTION: H. J. Kienzlen.

NO AWARD: 2.

UNIVERSITY OF ILLINOIS:

SECOND MEDAL: M. O. Urbahn.

MENTION: M. R. Dobberman, W. M. Horowitz,

H. S. Kruse, A. R. Nozaki, H. W. Peters, H. A.

Smith, J. E. Sweet, H. E. Steinberg, J. Stein, A.

M. Ulvestad.

HALF MENTION: H. V. Chescoe, C. R. Drake, H. N.

Johnson, B. Krauss, W. E. Kittle, H. A. Kemp,

M. Lapota, D. D. Michel, J. Reisner, A. Rigolo,

A. Schaffner, V. Ulfeldt.

NO AWARD: 5.

UNIVERSITY OF MINNESOTA:

MENTION: K. R. Lundberg, E. R. Young.

HALF MENTION: J. Seppanen.

UNIVERSITY OF OKLAHOMA:

NO AWARD: 1.

UNIVERSITY OF NOTRE DAME:

NO AWARD: 3.

UNIVERSITY OF PENNSYLVANIA:

OPTION II:

FIRST MEDAL: T. T. Russell.

NO AWARD: 11.

VIRGINIA POLYTECHNIC INSTITUTE:

HALF MENTION: W. T. Ellis, Jr.

NO AWARD: 2.

ATELIER VOITA-BURNES:

HALF MENTION: C. R. Bender.

YALE UNIVERSITY:

OPTION II

SECOND MEDAL: H. P. Conaway, E. V. Johnson, E.

Saarinen.

NO AWARD: 12.

UNAFFILIATED:

BOSTON, MASSACHUSETTS:

MENTION: G. Sherwood.

CHICAGO, ILLINOIS:

MENTION: G. W. Murison.

DULUTH, MINNESOTA:

NO AWARD: 1.

NEW ORLEANS, LOUISIANA:

MENTION: F. M. Labouisse.

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

SECOND MEDAL: P. J. Avitabile.

MENTION: D. J. Mangieri.

HALF MENTION: J. J. Caponnetto, A. A. Coppola,

V. W. Johnson.

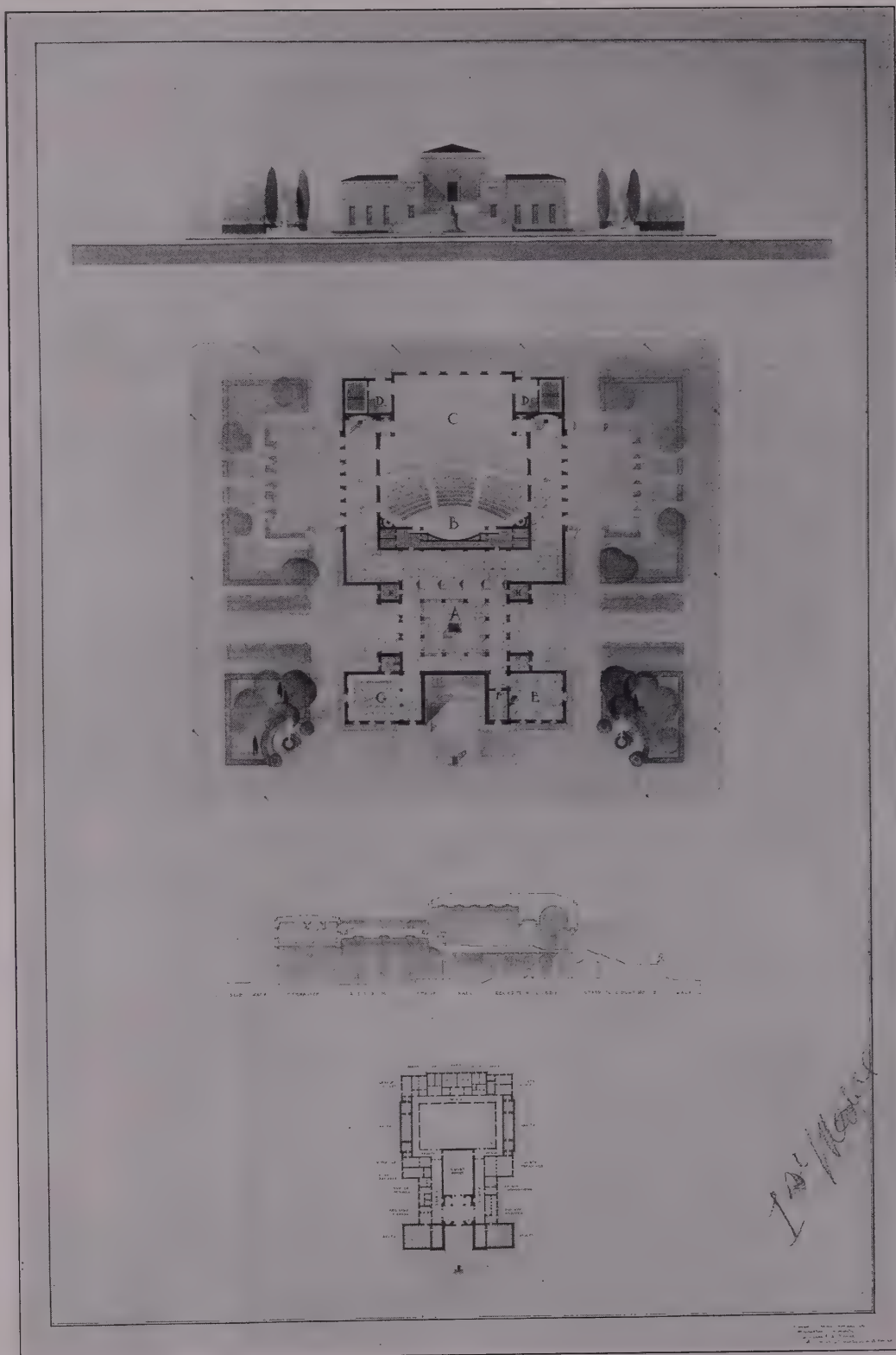
NO AWARD: 2.

PHILADELPHIA, PENNSYLVANIA:

NO AWARD: 1.

YOUNGSTOWN, OHIO:

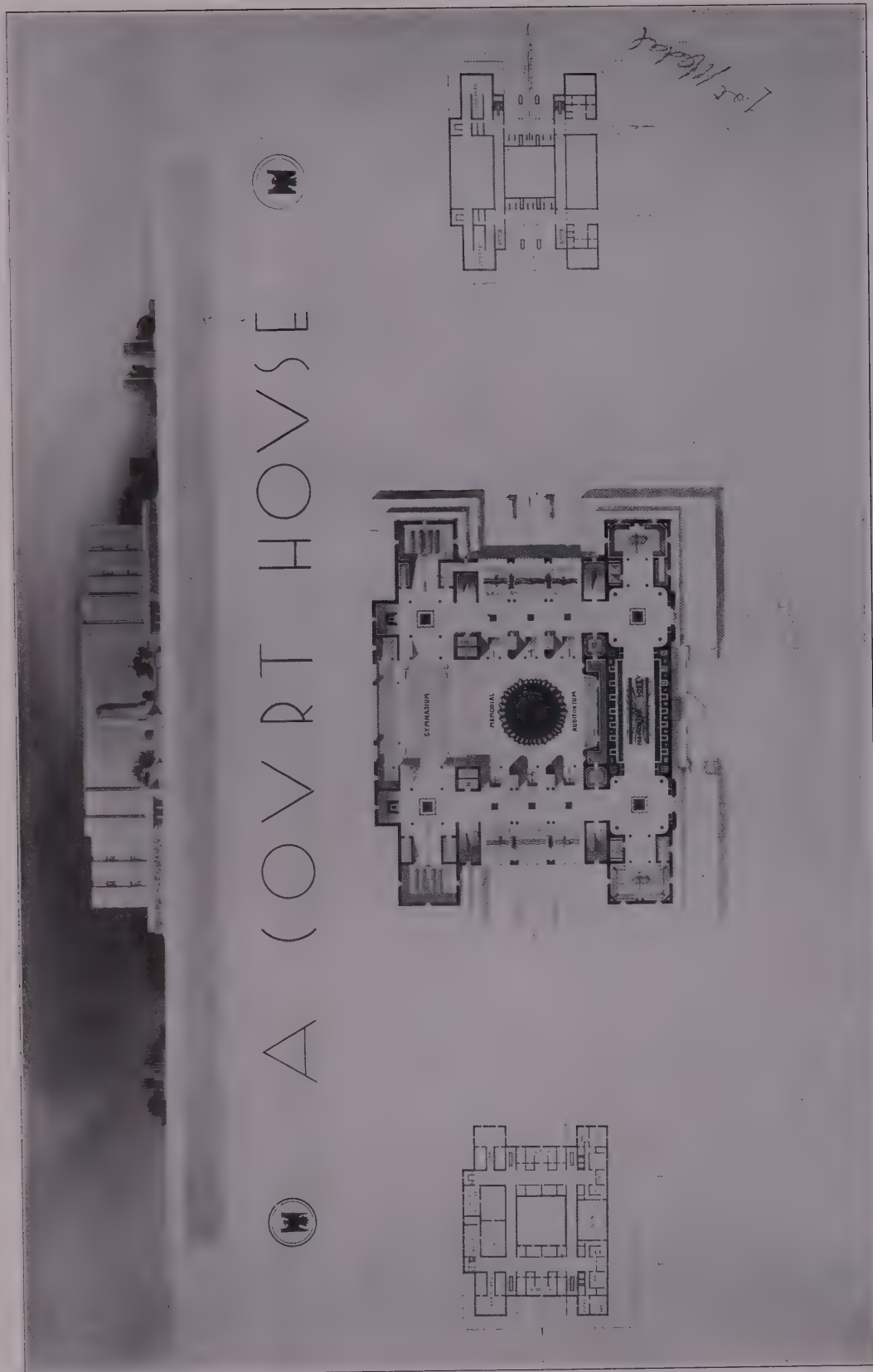
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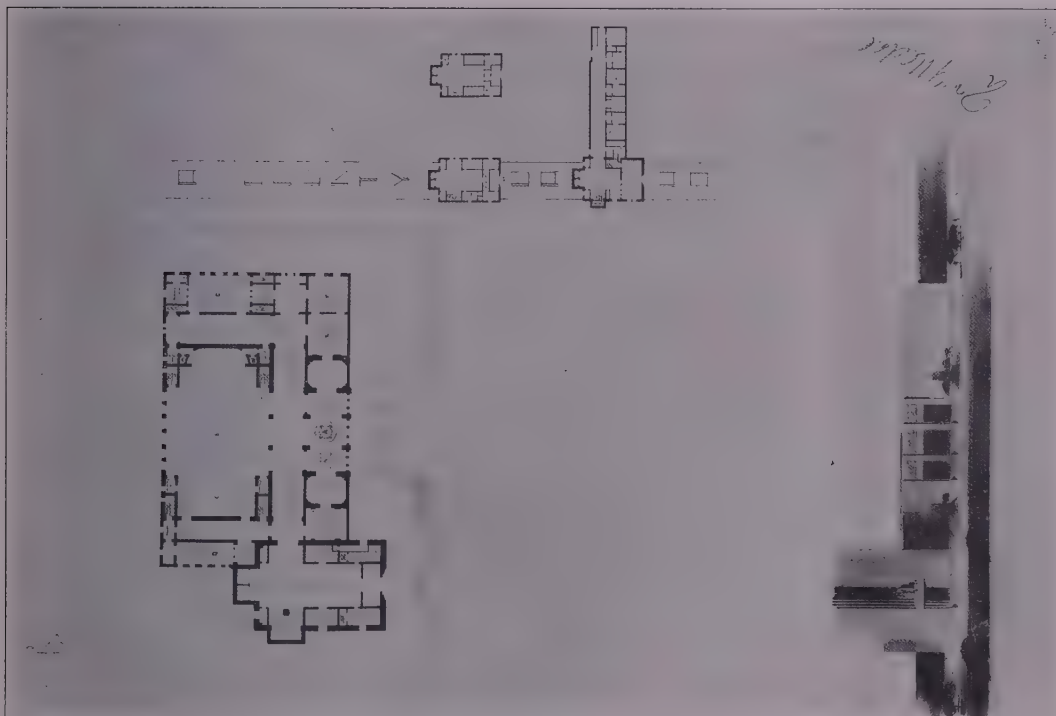
First Medal—W. R. James, Jr., Princeton University
 CLASS "A" I PROJET—"A SMALL COUNTY COURT HOUSE"



First Medal—F. T. Russell, University of Pennsylvania
CLASS "A" I PROJET—"A SMALL COUNTY COURT HOUSE."

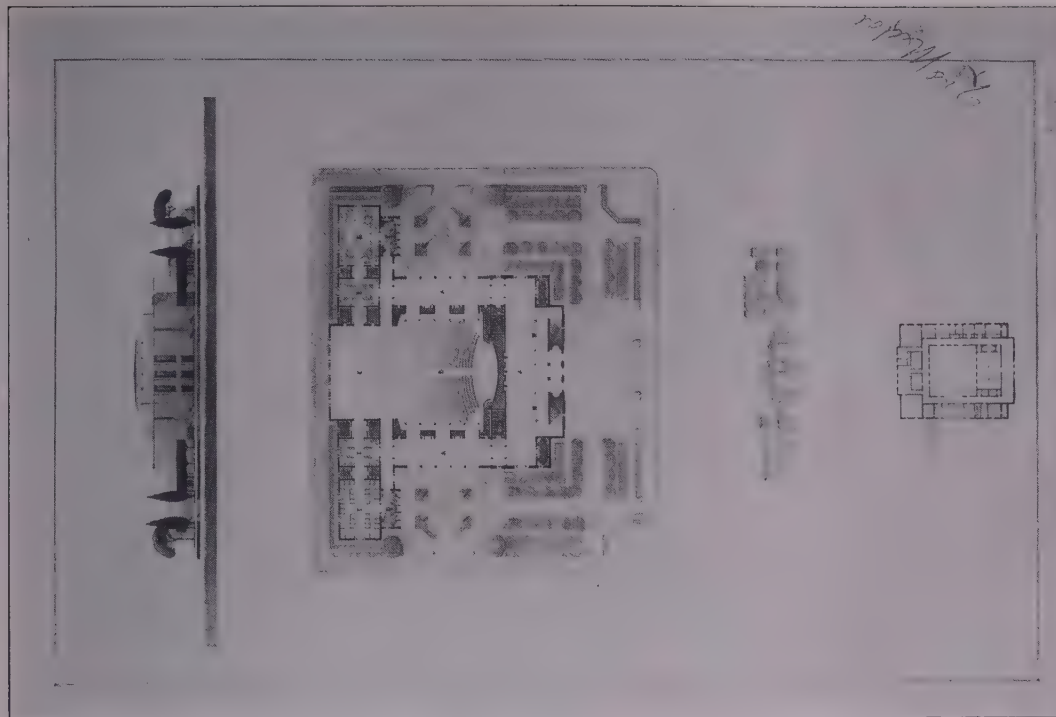


First Medal—O. B. Miller, New York University
CLASS "A" I PROJET—"A SMALL COUNTY COURT HOUSE"

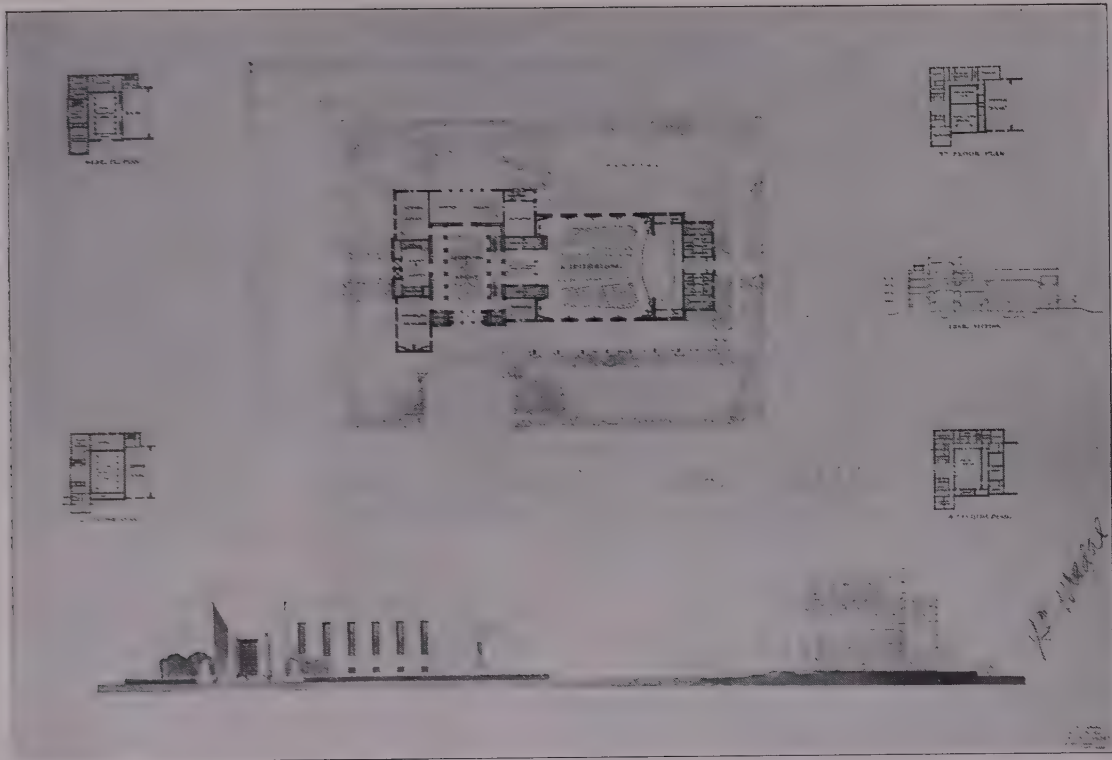


Second Medal—A. Lyra, New York University

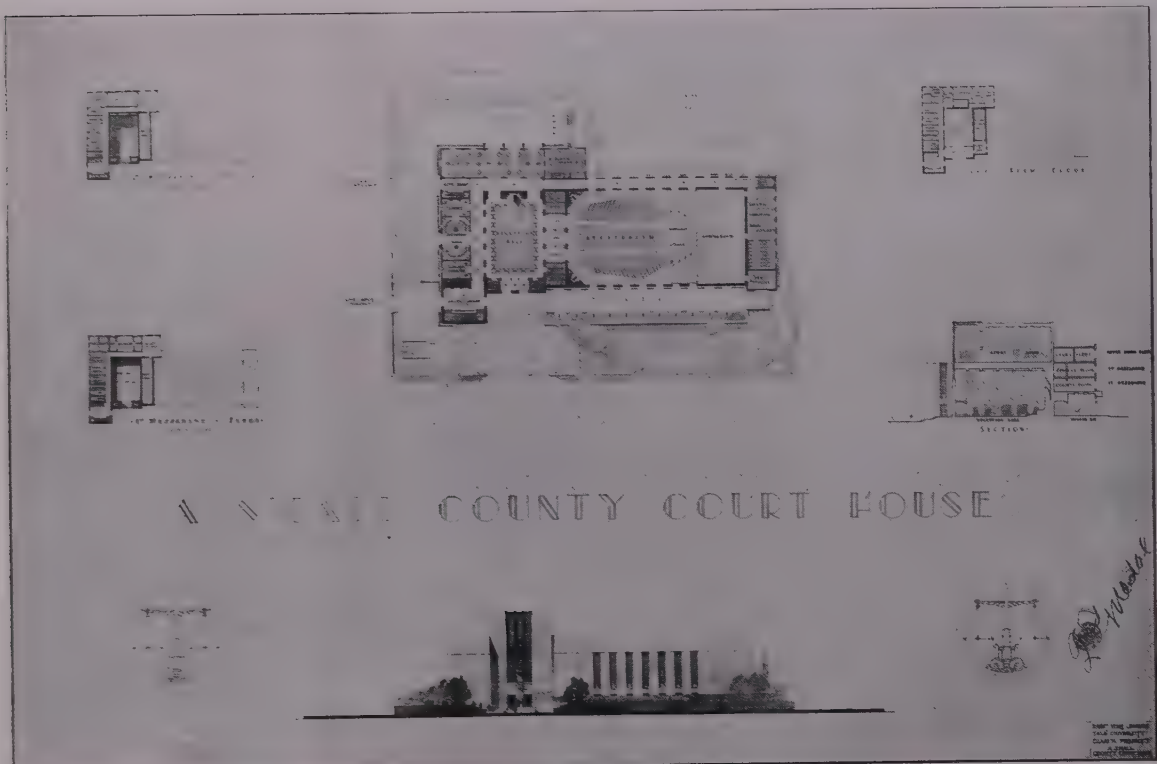
CLASS "A" I PROJET—"A SMALL COUNTY COURT HOUSE"

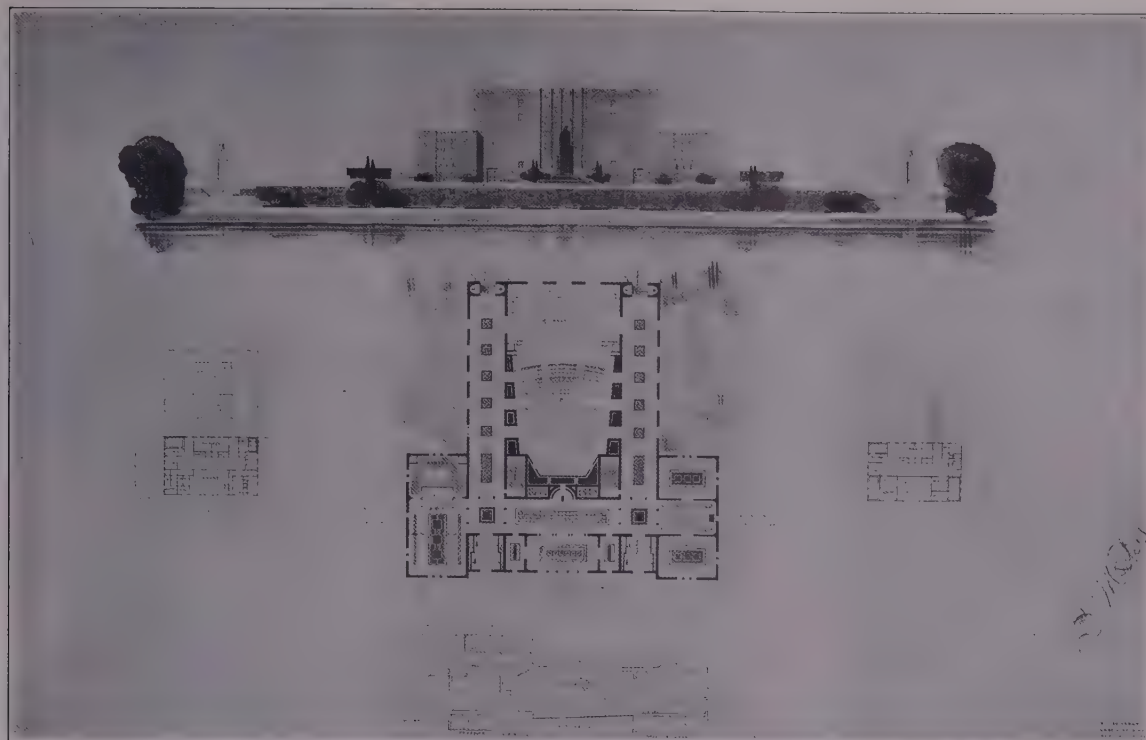


Second Medal—B. P. Harden, Princeton University

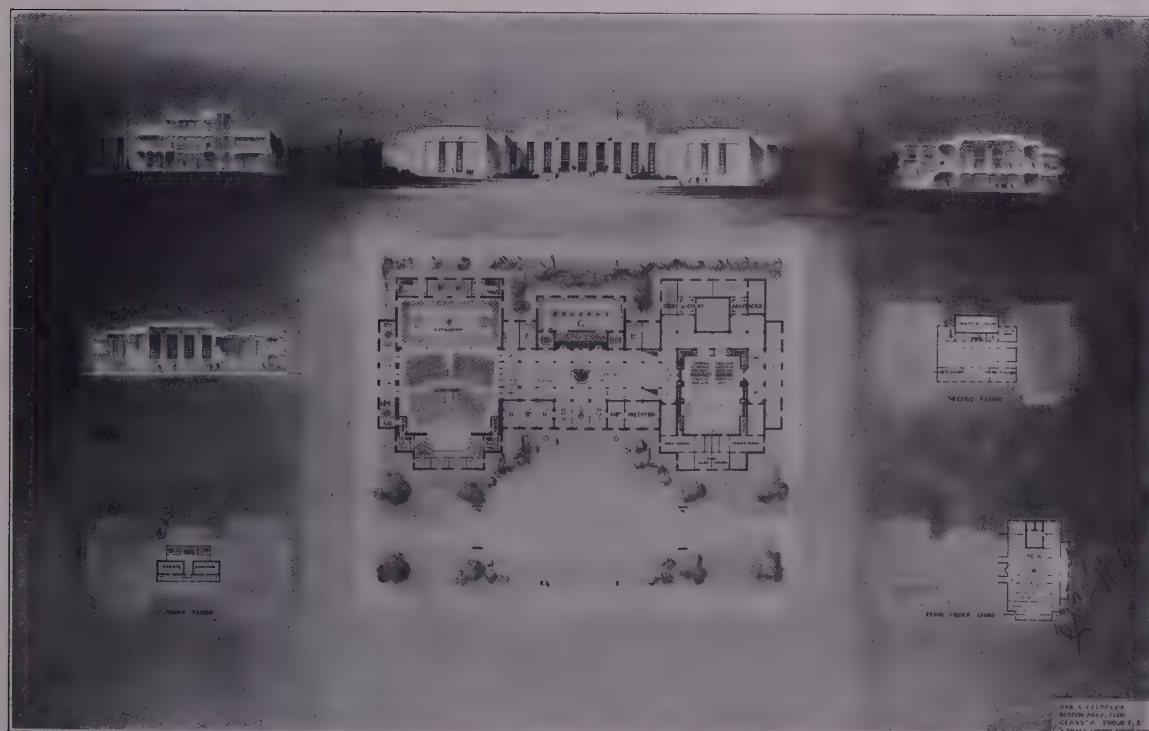


Second Medal—H. P. Conaway, Yale University

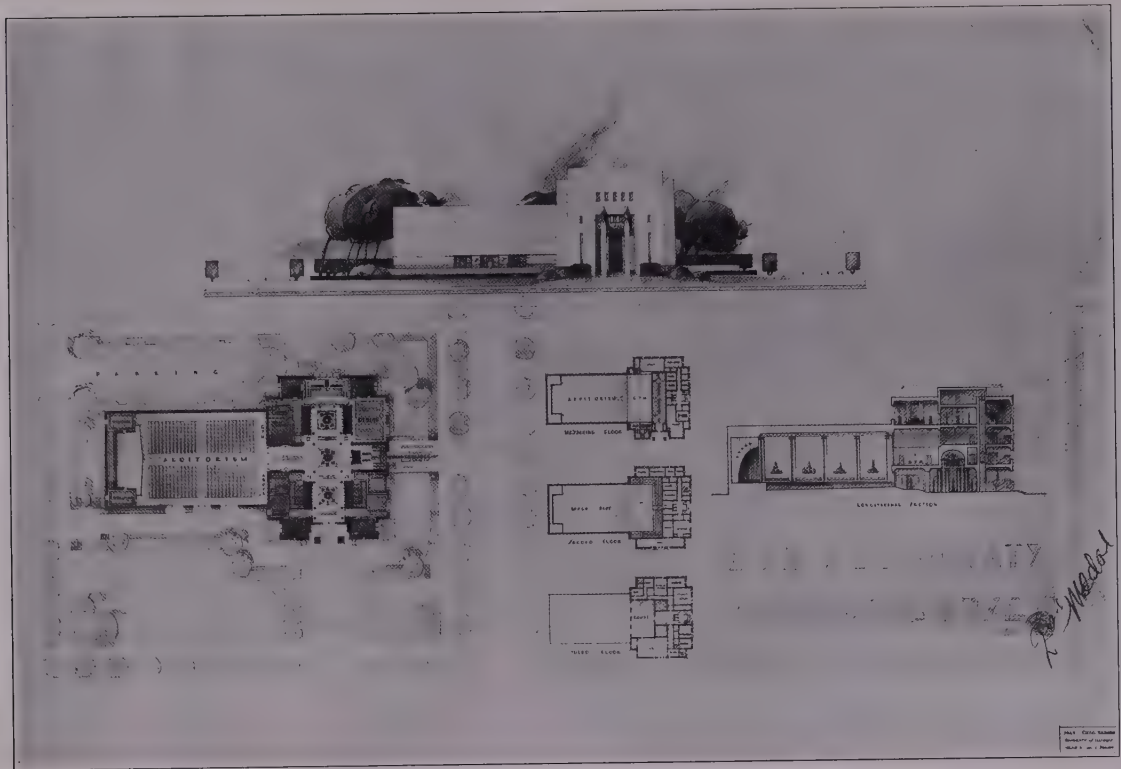
Second Medal—E. V. Johnson, Yale University
CLASS "A" I PROJET—"A SMALL COUNTY COURT HOUSE"



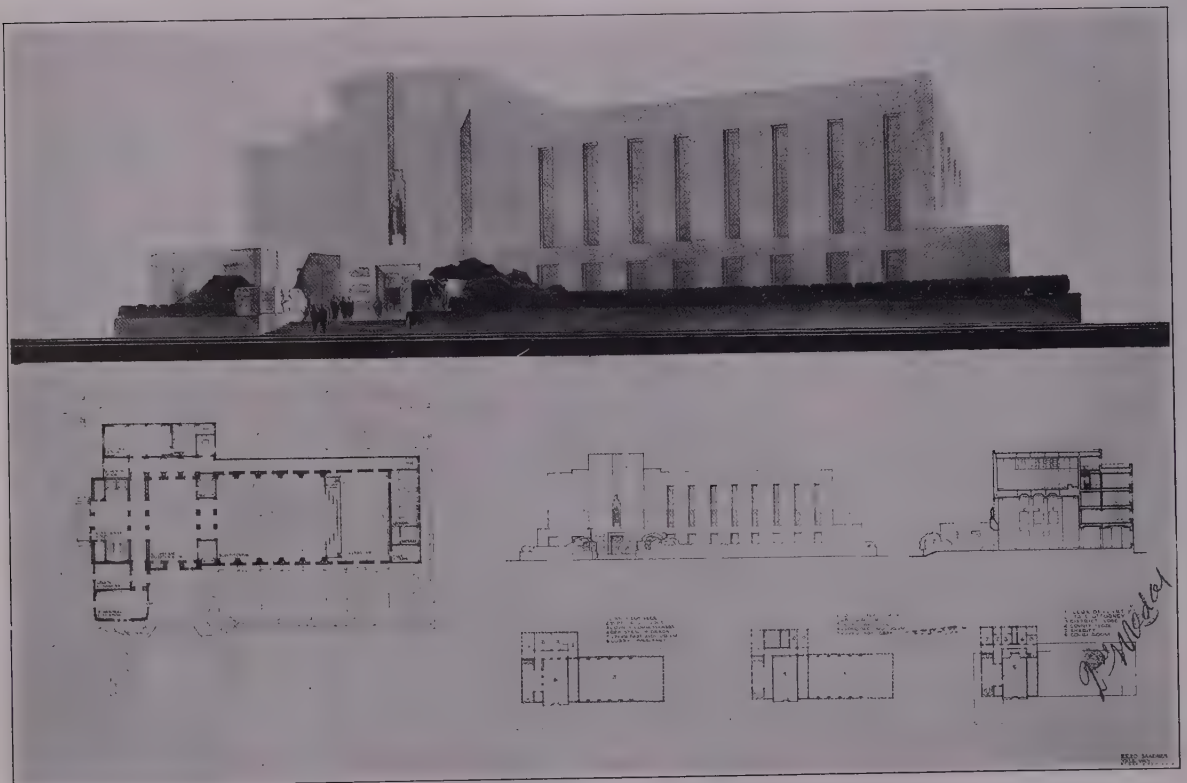
Second Medal—P. J. Avitabile, New York, N. Y.

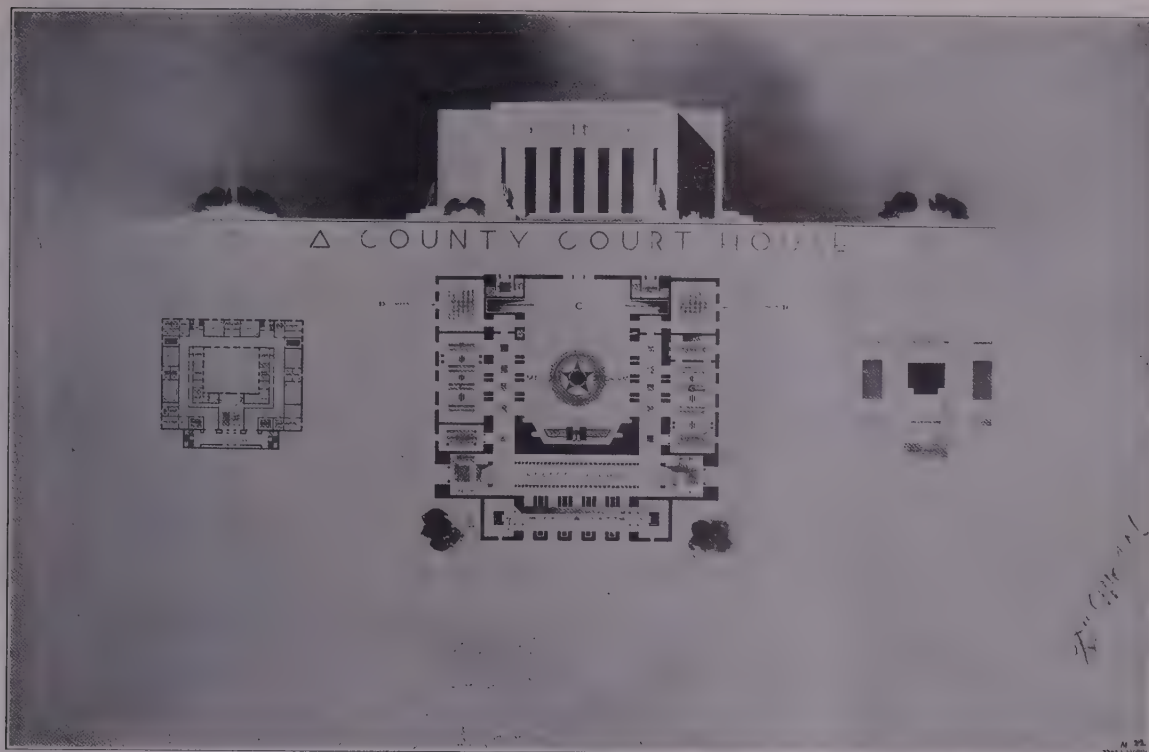


Second Medal—J. R. Holbrook, Boston Architectural Club
CLASS "A" I PROJ—"A SMALL COUNTY COURT HOUSE"



Second Medal—M. O. Urbahn, University of Illinois

Second Medal—E. Saarinen, Yale University
CLASS "A" I PROJET—"A SMALL COUNTY COURT HOUSE"



Second Medal—R. L. DuBrul, New York University
CLASS "A" I PROJET—"A SMALL COUNTY COURT HOUSE"

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE
ACT OF MARCH 3, 1933

OF BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN, published monthly at New York, N. Y., for October 1, 1933.
State of New York } ss.
County of New York }

Before me, a Notary in and for the State and County aforesaid, personally appeared Henry R. Sedgwick, who, having been duly sworn according to law deposes and says that he is the Editor and Business Manager of the BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, BEAUX-ARTS INSTITUTE OF DESIGN, 304 East 44th Street, New York, N. Y.; Editor, Henry R. Sedgwick, 304 East 44th Street, New York, N. Y.; Managing Editor, Henry R. Sedgwick, 304 East 44th Street, New York, N. Y.; Business Manager, Henry R. Sedgwick, 304 East 44th Street, New York, N. Y.

2. That the owner is: BEAUX-ARTS INSTITUTE OF DESIGN, 304 East 44th Street, New York, N. Y.; Whitney Warren, Director, 304 East 44th Street, New York, N. Y.; B. W. Morris, Chairman Board of Trustees, 304 East 44th Street, New York, N. Y.; Henry R. Sedgwick, Secretary and Treasurer, 304 East 44th Street, New York, N. Y.; Wm. A. Delano, Vice-Chairman, 304 East 44th Street, New York, N. Y.; R. T. Walker, 304 East 44th Street, New York, N. Y.; E. J. Kahn, 304 East 44th Street, New York, N. Y.; C. Mackenzie, 304 East 44th Street, New York, N. Y.; L. Bancel La Farge, 304 East 44th Street, New York, N. Y.; P. L. Goodwin, 304 East 44th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: Franklin Savings Bank, 8th Avenue and 42nd Street, New York, N. Y.

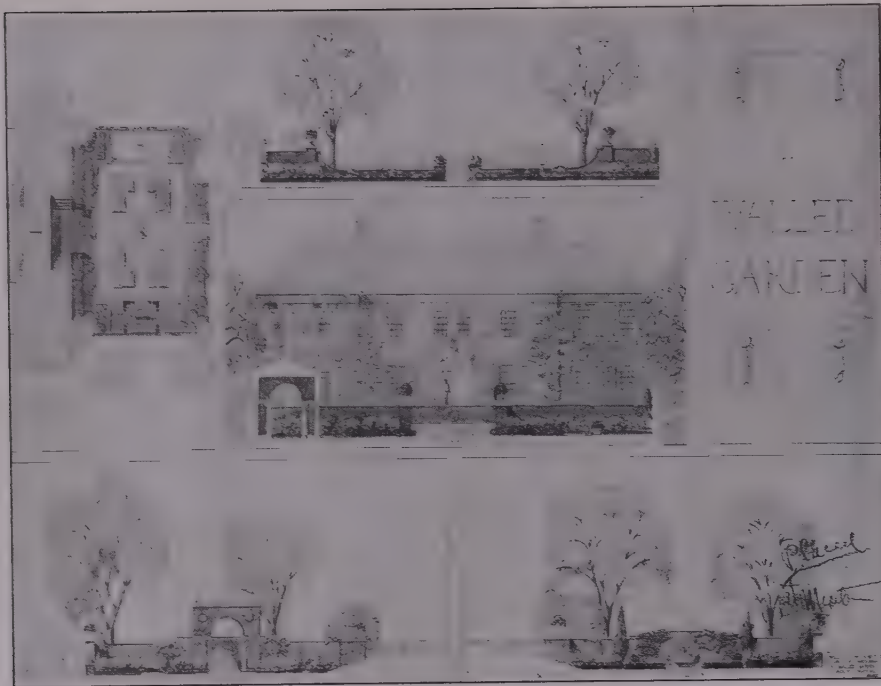
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 11th day of October, 1933.

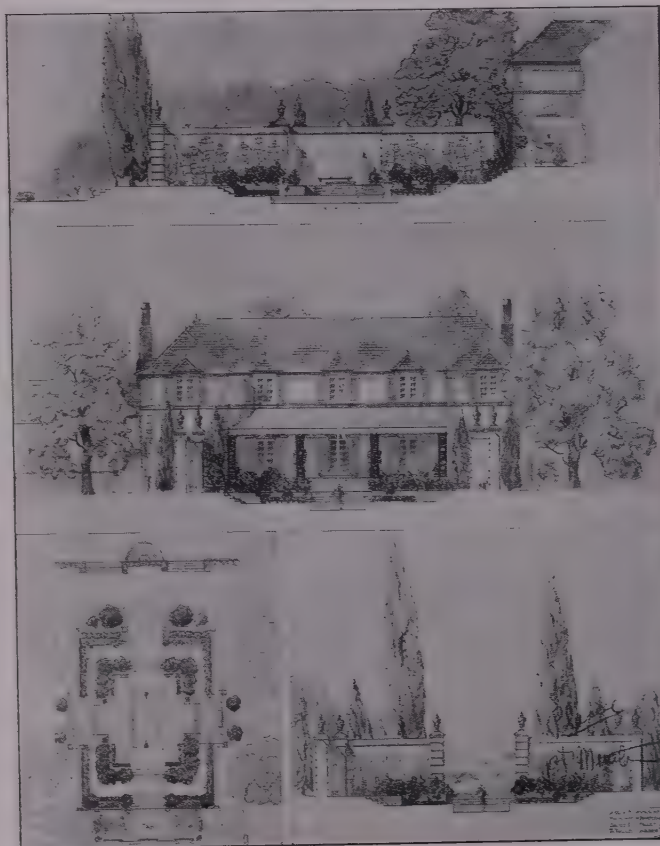
[SEAL]

(Signed) HENRY R. SEDGWICK.

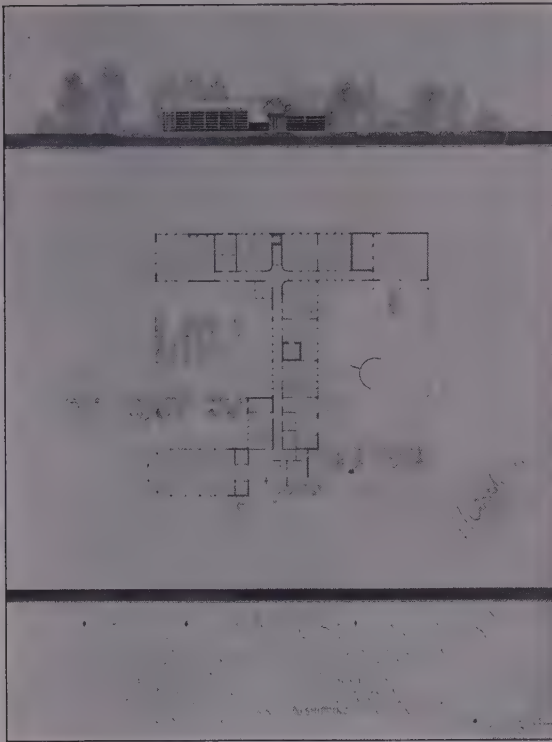
(Signed) E. S. LYMAN.
(My commission expires March 30, 1934.)



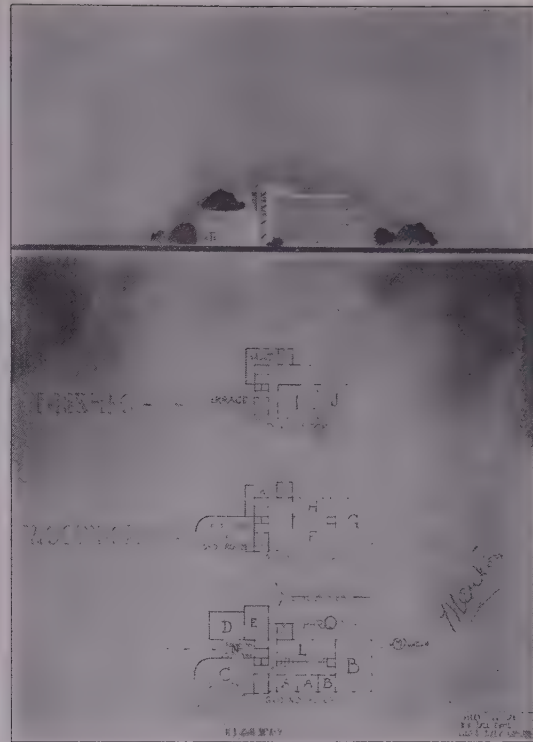
First Mention Placed—W. C. Scheetz, Jr., University of Pennsylvania



First Mention Placed—J. B. Townsend, Jr., University of Pennsylvania
CLASS "B" I PROJET—"A WALLED GARDEN"



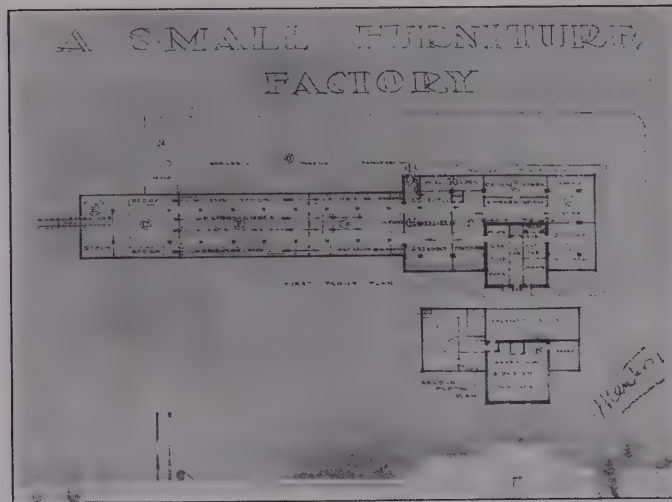
Mention—A. Richards, Jr., Atelier Los Angeles



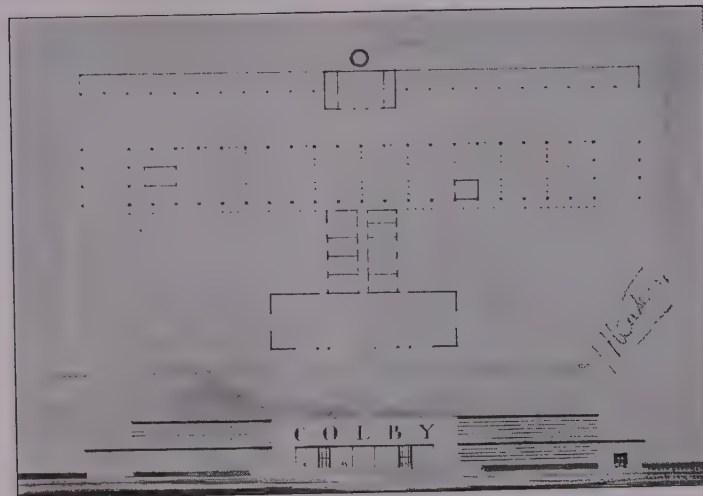
Mention—H. Layton, New York University



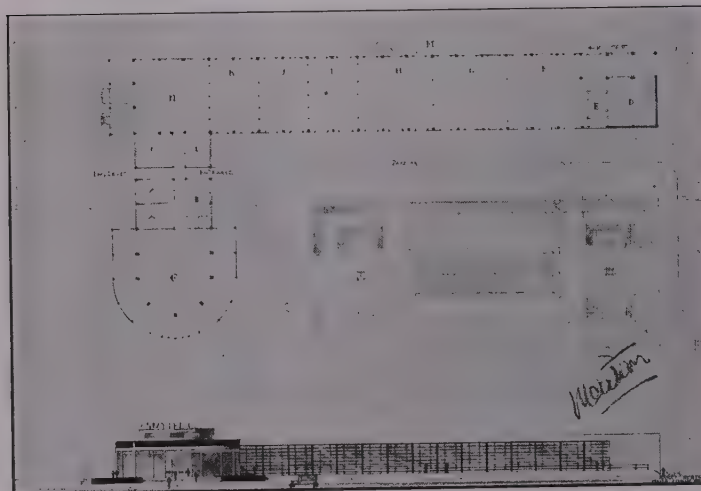
Mention—E. J. Mandel, New York University
CLASS "B" I ESQUISSE-ESQUISSE—"A SMALL FURNITURE FACTORY"



Mention—J. P. Cone, Yale University



Mention—I. Sandmeier, University of Notre Dame



Mention—H. Nortman, University of Notre Dame
 CLASS "B" I ESQUISSE-ESQUISSE—"A SMALL FURNITURE FACTORY"

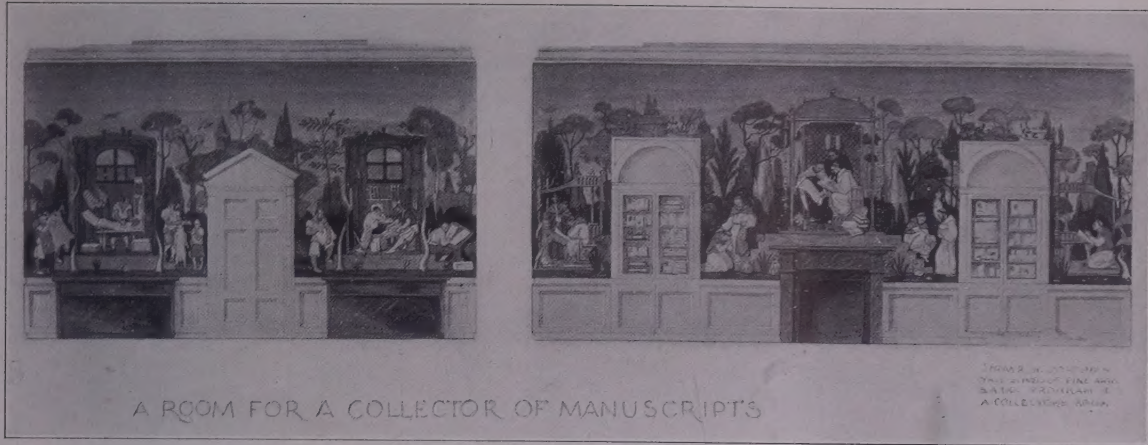


First Medal—C. T. Carey, Cornell University



First Medal—S. Eldredge, Beaux-Arts Atelier

DEPARTMENT OF MURAL DECORATION, PROGRAM I—"DECORATION OF THE WALLS OF A COLLECTOR'S ROOM"



Second Medal—J. H. Zorthian, Yale University



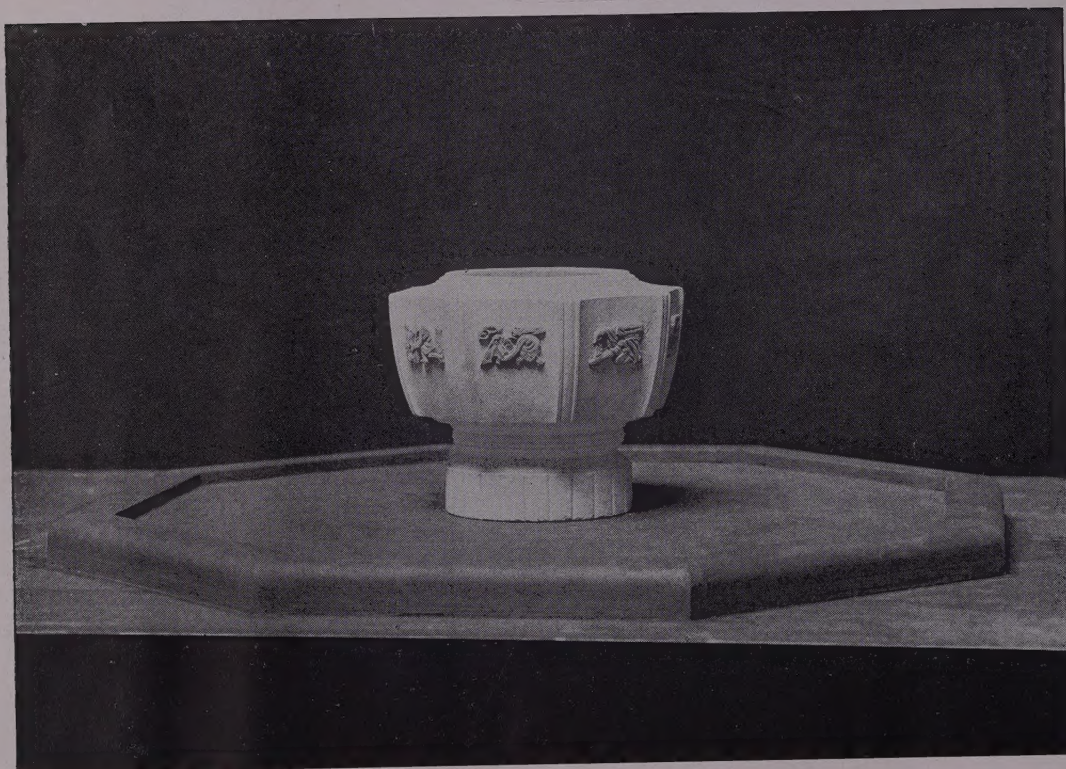
Second Medal—A. V. Fabry, Jr., Yale University

DEPARTMENT OF MURAL DECORATION, PROGRAM I—"DECORATION OF THE WALLS OF A COLLECTOR'S ROOM"

this one



First Mention Placed—O. Mastrovito, Beaux-Arts Institute of Design



First Mention Placed—T. A. Beck, Yale University
DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM II—"A MARBLE VASE FOR A GARDEN"